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JAMES BLISS TOWNSEND

EDITOR—ART CRITIC—FRIEND

Death could scarcely have removed from the American art field at this moment a more vital figure than James B. Townsend, for it may truly be said that no art publicist has ever risen in America whose activities have had so stimulating an effect upon the general conduct of art affairs. Mr. Townsend's early journalistic training and the comprehensiveness of his interest in life gave him a unique and singular position, from which, as promoter and as commentator, he could look out on the various fields of art endeavor with a judicial largeness of vision, and rare openness of mind. Being neither artist nor dealer he had a peculiar disinterest in narrow points of view. With intelligent understanding of the various professional attitudes, he stood aloof from the exactings of any, and pronounced editorial judgment with unusual impartiality. Indulging a passion for investigation, with abounding energy, aided by a prodigious memory, he amassed an encyclopedic store of information, from which he drew data in any circumstances, with astonishing clarity and completeness. He had information, but he had much more—the initiative and the courage to use it in big service. When he took up the AMERICAN ART NEWS he found native art interests in a condition not flattering to one who, as an American of intense national pride, could feel the indignity of America's position from the undue deference shown the art of Europe. When he finished his labors, the other day, he could do so with the satisfaction of knowing that America had grown in proper assertion of her own artistic powers, to a preeminence in certain phases of production, and to world leadership in art patronage. To this development Mr. Townsend could rightfully feel that the AMERICAN ART NEWS had contributed largely.

My connection with Mr. Townsend began at a significant moment. The great International Exhibition of 1913 had just shaken the American art world with its extraordinary presentation of "modernism." Mr. Townsend, as editor of the foremost art journal, felt the responsibility of his position, and met it well. Without yielding his conservative grasp, his progressive mind quickly comprehended the sound elements of the new movement. Against the ultra-radical and decadent, however, he took up a position of vigorous opposition. He accepted the modern, but would have nothing to do with the "modernistic." We had many conferences touching the merits of the most significant advanced figures, such as Cezanne and Redon, Lenback and Maillott and having found considerable common ground in critical judgment our journalistic association continued for five years with few differences in critical policy, his constraining conservatism invariably convincing, his wide outlook constantly opening the way to clear observation. We found particular ground for cooperation in advancing the cause of America's early art, and I recall with satisfaction his delight in my contribution, from rather special information, of new light upon obscure work by Copley, Stuart, and their colonial contemporaries. Mr. Townsend had given considerable impetus to the interest in early native art as Director of the Charleston Exposition, obtaining for the galleries of the art division there, an unusually large number of Copleys, Stuarts, Sullys, Nagles, and Waldos.

In an outline prepared the day before his death for the United States Estate Tax Division, in application for the post of expert art appraiser (appointment to which reached his office shortly after his decease) Mr. Townsend gave many details of his very active career. Born in New York City in 1855, the son of Dwight Townsend (member of Congress and chairman of the Ways and Means Committee) and Emily Hodges Townsend; prepared at the private schools of Mr. Holden (Clifton, S. I.) and John McMullen (New York City) and at St. Paul's School, Mr. Townsend passed examination to Columbia and Princeton universities and entered Princeton in 1874. Receiving graduation degrees of A. B. and A. M. "Cum Laude," he embarked in journalism as a member of the editorial staff of the "Tribune" in 1878. Going to the "World" as art critic in 1881, he formed as well an editorial connection with the "Art Interchange." In 1893 he became manager of the Press News Association; in 1895 an editor of the "N. Y. Recorder," and in 1896 an editor of the "Commercial Advertiser." He held the post of art editor of the "Times" from 1897 until 1901, when he took up his duties as art director and New York commissioner at the Charleston Exposition. In 1902 he became

general art writer and cable editor of the "Herald," resigning in 1907 to assume full charge of the AMERICAN ART NEWS, which he had founded in 1904. His editorial duties were supplemented with work of expert appraisal, and he received commissions to determine the valuation of such collections as the J. Pierpont Morgan miniatures, the C. N. Tweed paintings and tapestries, and prepared numerous catalogues, including the recent notable one of the Edward R. Bache collection. Mr. Townsend traveled extensively in Europe, knew the principle private and public art galleries there, spoke French, Spanish, Italian and German, and wrote fluently in those languages. From his father he inherited an interest in politics. He served as chief reporter at many national conventions, and represented the "Herald" at the founding of the Republic of Cuba. His one contest for high political office was unsuccessful, Bourke Cochran winning the election to Congress against him in the late 90's.

On the personal side, Mr. Townsend had many attractive qualities. Meeting him for the first time, one was prepossessed by the sparkling geniality of manner, the brilliance of conversation, the ready wit. A nature prone to domination, a man of quick decision and rapid action, Mr. Townsend had something of the dynamic quality of Roosevelt, whom he knew well and greatly admired. I recall discussing the Lusitania tragedy the day after it happened and his sudden exclamation: "My God, if only Roosevelt were in the Presidency now!"

He was a member of the following societies: The St. Nicholas Society, Society of the Sons of the Revolution, Society of Patriotic New Yorkers and the Veteran Corps of Artillery of the Military Society of the War of 1812 and an executive member of the American Rights and Anti-Disloyalty League; also of the following clubs: Calumet, Grolier, Twilight and Sun Rise.

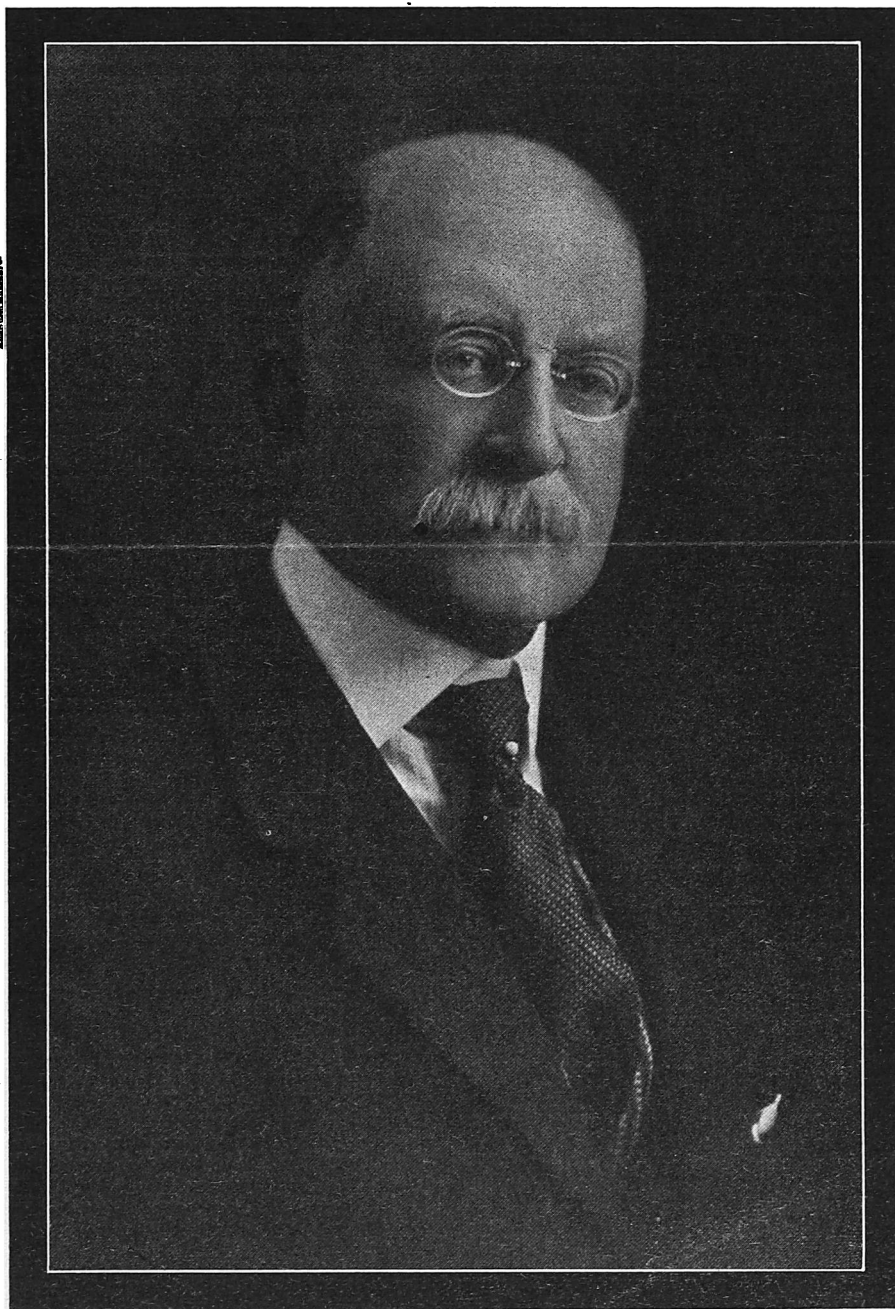
Mr. Townsend leaves his wife, who was Miss Eugenie Gibert; two daughters, Mrs. Donald Atkinson of Quebec, and Mrs. Leslie W. Devereaux of N. Y. C., and a son, Reginald T. Townsend, editor of "Country Life."

An attractive presence, Mr. Townsend made an engaging figure on the speaker's platform. An easy command of language embellished with poetical expressions often original, for in his youth he had published a book of verse, his diction had a charm and color not always present in his writing. His pen style was brilliant, sharp and to the point, and many an adversary winced at the biting thrust of his printed word.

Stimulating! That word seems to best characterize his personality and his work. Stimulating in ideas, in the expression of these ideas; stimulating in his presence. His appearance at the Plaza, at the exhibition receptions, on the Avenue, was always a source of stimulation.

His presence will be missed most perhaps by the art dealers whose enterprises have grown with the upgrowth of the AMERICAN ART NEWS. The artists, too, will miss him, for he was the first to publish with regular frequency a journal which they could call their own. No exhibitor was too small to elicit his notice, and many are the now celebrated artists who owe their rise from obscurity to his consistent championing.

Jas. Britten.



JAMES BLISS TOWNSEND

September 30, 1855—March 10, 1921

Mr. James B. Townsend's Funeral

Funeral services for James Bliss Townsend were held on Sat., March 12, at 2 P. M., at the Church of the Transfiguration. Dr. Theodore Sedgwick conducted the services. The church was nearly filled to capacity with personal friends, business acquaintances and sympathizers from numerous patriotic and other societies of which Mr. Townsend was an active member. The flowers were numerous and beautiful and the societies to which Mr. Townsend belonged sent large wreaths, the Calumet Club in particular sending an unusually large one.

After the services at the church Mr. Townsend's body was laid in the crypt in the mausoleum of the Cemetery Beautiful at Oakwood, Staten Island, N. Y., not far from where he was born and where he had always expressed a desire to be buried.

Editor AMERICAN ART NEWS:

Mr. Townsend was indeed an institution, and he had rendered himself invaluable to art authorities. Apart from his own cheerful and engaging personality and his great enthusiasm; his service can hardly be measured. His place to his host of friends can never be duplicated. I think I voice the sentiments of many artists when I say that he rendered us a signal and permanent service in creating and constructing the AMERICAN ART NEWS, which for many years has been of much timely advantage to all connected with art and the art world in general. I have the pleasure of having a conversation with him only a day or two before he passed away, and it was a great shock to hear that we had lost one of our most valued friends.

Robert Vonnoh.

Editor AMERICAN ART NEWS:

It is hard to describe the shock at the loss to me of such a genial personality, as I always found Mr. Townsend in our meetings and correspondence. I think we understood each other very well and were quite sympathetic in many ways. I always had great respect for his ability as a trained and experienced journalist and for his frank and impartial way of treating the various matters that would come up for mention in the pages of the ART NEWS. He certainly took a broad and cosmopolitan view of things that pleased me extremely well and I always tried in my correspondence to support him in that position.

Eugene Castello.

3728 Locust St., Phila.

Editor AMERICAN ART NEWS:

I have read Mr. Townsend's final editorial, "Free Speech in Art," directed against the degraded and degrading exhibition now on view was the best thing he ever wrote and so consistently ends his life, in the saddle with his lance directed against decadence, and the destructive forces of art which he has steadfastly opposed since he became the directing spirit of the ART NEWS.

I personally owe him a debt of gratitude, in that his columns were ever open to what I had to say, though often at great length and to the exclusion of other matter.

Will the ART NEWS "carry on"? Will Townsend's successors stand for sanity and art undefiled? I fervently pray so.

Charles Vezin.

N. Y. City.

(Continued on Page 4)

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AMERICAN ART IN LONDON

Cable to N. Y. Herald:

London, Mar. 12.—Today the Grafton Galleries opened an exhibition of 150 painting by American artists. Mrs. Harry Payne Whitney and Francis Howard are backing the venture, and there is a long list of notabilities as patrons. The critics recognize the greater life and initiative shown in American art than in British but consider unsound technique a serious defect. A screen by Chandler and Bellows, "Murder of Edith Cavell," received unstinted praise. Among the contributors: Thos. Aikens, Glackens, Hassam, Sloan, Lawson, Beal, DuBois, R. Kent, Chandler, Tucker, A. B. Davies, Kuehne, Halpert, Redfield, Henri, Luks, Davey, Frazier, Twachtman, Speicher, Stern, Rush, Burlin, J. Alden Weir, Theo. Robinson, Abbott, S. Thayer, Cushman, Alf. Collins and Dougherty.

"PRO-JERUSALEM"

"Pro-Jerusalem" is the name of a council in Jerusalem, the members of which are the most prominent representatives of every race, religion and denomination in the Holy City, writes C. H. Ashbee, Civic Advisor of the city and Hon. Sec'y of the council, in the American Magazine of Art for March.

"Pro-Jerusalem" regards the city as "a trust for all mankind." Already it has established the old weaving and ceramic industries, removed immense heaps of debris, shanties and quarries, and cleaned the fosse, all of which has given employment to hordes of refugees. Fields and gardens have been planted and famous buildings restored. A park system is planned to radiate from the ancient city, which is "surrounded by the most perfect remaining example of medieval city circumvallation." The proposed park promenade will be the "most beautiful and romantic in the world." It will be remembered that on Mr. Ashbee part of Wm. Morris' mantle fell.

LIVING ARTISTS IN LOUVRE

The Louvre has asked the Luxembourg for the following paintings by living artists: "The Poor Sinner" by Puvis de Chavannes, "The Workshop" by Fantin-Latour, "Orpheus" by Moreau, "Maternity" by Carriere, several pictures by Whistler and "The Return Home" by a painter, 23 years old, by name, Marcel. "The Return Home" is "a realistic work of art of the modern school, depicting a widow and her two ragged children sorrowfully regarding a pile of bricks, which is all that remains of their home near Soissons following a German drive." This choice has created a storm among the artists of Paris, who regard the work inferior to the quality of the paintings that are exhibited in the Louvre.

The Luxembourg declares it will part with none of its acquisitions.

PITTSBURGH JURY

Wm. Nicholson and Geo. Clausen, two of England's foremost painters, have been elected as the foreign representatives on the International Jury for the 20th Annual International Exhibition of Paintings at Carnegie Institute, to open April 28. The American members of the jury are: Chas. H. Woodbury, Bruce Crane, Edward W. Redfield, Leonard Ochtman, Daniel Garber, Geo. Bellows, Emil Carlsen and Chas. W. Hawthorne. The jury will meet on April 7. Under an established rule, John W. Beatty, Director of the Institute, is president. A gold medal, a silver medal, and a bronze medal, carrying with them respective prizes of \$1,500, \$1,000 and \$500, will be awarded.

AUCTIONED FROM WILSTACK COL'N

Pasquale Farina, of Phila., artist and expert in the authorship and restoration of old masters, recently published a list of 100 paintings in N. Y., which out of 167 have disappeared from the Wilstack Collection, Memorial Hall, Phila. It has taken Mr. Farina two years to verify this information. He names 23 purchasers and auction prices ranging from \$3 for a painting to \$720 for 12 panels by Vaenius. Only 8 paintings brought more than \$100, while 100 pictures brought a total of \$3,392.50. More than a year ago, further, statements were given out which successfully fooled the public into believing the pictures were still in the possession of the Wilstack Committee.

For "The Dead Christ" by Carracci, \$35 was brought, whereas it was worth at least \$5,000, alleges Mr. Farina. Some \$17,000 plus ten paintings from the Wilstack Collection was paid for what he considers an inferior work by Sargent. Nine of the 20 were "The Mirror" by Birge Harrison, and work by Chas. Balay, Albert Gossalin, Guillaume, Jas. R. Hopkins, Jobert, Loges, Maxence and Rusinol. Further, \$10,000 was paid for a large Constable, that was returned to London and the price not refunded.

In reply, Eli Kirk Price, vice-chairman of the Fairmount Park Commission, claims that Mr. Farina has a grievance because he was dismissed as restorer for the Wilstack Collection, and a grudge against Jos. P. Widener, who was instrumental in bringing about a rearrangement of the Wilstack Collection so that a number of the pictures underwent deterioration in the cellar.

"The original collection is intact," says Mr. Price. "The Wilstack trustees have a right to weed out and dispose of public paintings without notice to the public. The auctions were advertised. In some instances the pictures brought more than they were worth, never less. John G. Johnson used to buy pictures wholesale in lots with the expectation of culling and keeping only one or two."

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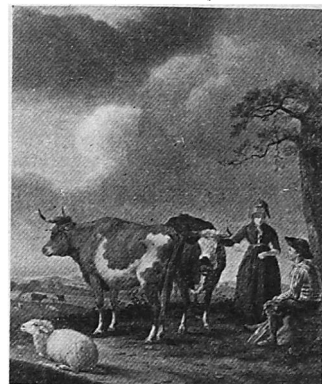
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Impressionists at Wildenstein's

The exhibition of decorative paintings and drawings by the Bon Genre artists at the Wildenstein Galleries, 647 Fifth Ave., through March 26, which consists of a group of painters who have all been contributors to the select, smart and fashionable magazine "Gazette Du Bon Genre" has aroused decided interest among art patrons. The 126 works displayed are all originals of illustrations already published and are of interest not only from the fact that they bring a new and refreshing note in design and presentation, but they reflect the tendency of present-day French art and the character of a people. There is nothing depressing in any of the works as one might expect from a country, scarcely recovering from the sufferings of the greatest war in her history. On the contrary, the works describe the humorous, witty side of French life. All are clever, truly artistic and thoroughly well done. Several of the artists are known in this country. Bernard Boutet de Monville who has exhibited in N. Y. before, displays a group of small colored drawings and oils, among which is the clever "Portrait du Comte de Quinsonas," exaggerated yet characteristic. Etienne Drian is also known here, and his work has its quota of admirers. Andre Marty, Paul Iribe, Georges Lepare, Robert Bonfils, Jeanne Debouche, Charles Martin, Jacques Brissaud, Eduard Benito, Andre Mare, Pierre Brissaud and George Barbier, who form the remainder of the group, are all decidedly entertaining and amusing, yet the excellent quality of their work must be taken seriously.

The exhibition of paintings by French Impressionists from the collection of Monsieur Paul Rosenberg of Paris, still continues at these galleries. The 34 examples carry the visitor through many years of the development of present-day French art. Beginning with Prud'hon, the student reviews chronologically the days when David led his school, followed by Courbet, Corot, Manet, Monet, Renoir, who is represented by some dozen examples that cover the various periods of his career. And finally, Pissarro and Odilon Redon lead the observer to a group of paintings by Cezanne, the last of the Impressionistic influences.

Three Artists at Folsom's

George Bellows, Guy Pene DuBois and Eugene Speicher are holding a combined exhibition at the Folsom Galleries, 108 W. 57 St., through March 25. Du Bois has abandoned his flat, smoothly painted small figures for the more robust Bellows type of handling. Unusual also for him are his landscapes, two of which have for the central attraction a gray-toned garage. They are clear in color but uninteresting in design. Bellows, in his several examples, displays his ever masterful manipulation of form. As usual, however, his compositions appear crowded. In "Pigs and Donkey" he displays a sense of humor by placing in the foreground a group of clean, well-painted pigs, proportionately large, and in the middle distance a donkey that requires a magnifying glass to discover. His "Chickens and Landscape" is broad and forceful and in "Cat and Pheasant," as in his landscapes, he shows a strong influence of Rousseau in the trees and a decided leaning toward Cezanne in his designs. Speicher shows seven landscapes, all in his latest Renoir manner. They are, however, good in color, broadly painted and interesting in composition.

Daniel Garber at Arlington

In his exhibition of some 30 canvases on view at the Arlington Galleries, 274 Madison Ave., through March 26, Daniel Garber shows a variety of subjects as well as a new and interesting mode of expression. Some of the works are in his old familiar manner of applying broken color in stippled effect, but a number of the subjects prove that he is striving for a newer method. While they reflect the influence of Metcalf and Gardiner Symons, they betray no effort to experiment but are individual works of art, beautiful in design and color. In "Dark River," with its faithful depth and quality of water, he has accomplished a delightful performance. "Little Village-Winter" shows sincere feeling, though reminiscent of a Metcalf quality in the well painted show. In "The Hunter," one of the larger canvases, he succeeds in obtaining linear perfection and displays a thorough study of the subtlety of shadows, which in this work fall lightly and softly upon the ground. The design rings true and harmonious like fine music. "Monday Morning" is also in his latest vein. It is reserved in color and has good tonal qualities. "Springtime," in his earlier manner with brilliant, scintillant tones, exhales the joys of the season. "The Golden Hour" is an autumn scene filled with a glory of atmosphere and tone, and the color though brilliant, is subdued and refined. In "Enchanted Isle" he is again himself true to his former mode of expression and while he appears to have surpassed the earlier technical methods in his later themes, this work is full of poetic quality that he will scarcely improve upon.

Touchstone Galleries

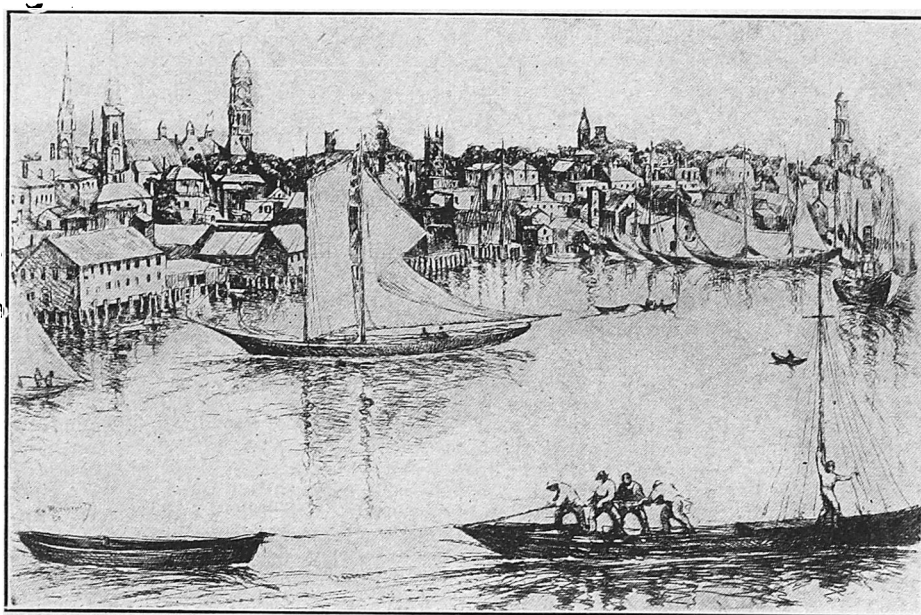
One of the best exhibitions yet held at the Touchstone Galleries, 11 W. 47 St., is the present collection of paintings by J. Carret, through March 26. The artist in his study of light and shade has been influenced by the old masters, yet in technique he shows a personal viewpoint and paints in a loose and flowing manner.

Spanish Paintings at Ehrich's

Decidedly different in aspect is the present exhibition of Spanish paintings at the Ehrich Galleries, 707 Fifth Ave., through March 19, from any of the former collections of the art of Spain, heretofore exploited by them. The works now on view are all representative of the modern Spanish school going back no further than Valeriano Becquer, who made his art felt between 1830-1870. He is represented by "An Andalusian Feast in the Country." The most important painter of the revival of Spanish art after the decadence following the disappearance of Goya, was Eugenio Luca's, several examples of whose work are in the display. They are of especial charm and interest, showing a graceful, flowing Goyaesque style. "The Herdsman" and "The Peaks of Europe" are among the most notable examples. Francisco Pradillo, who appeared between 1836-1873, is represented by two fine works, "In Venetia" and "Offerings to Ceres," and produces satisfactory results with his knowledge of color and ability to produce cool shadows in a subtle yet telling manner. Sorolla is given prominence with seven works, all typical of the remarkable sunlight and brilliant color that have made his art famous. Of especial interest is "Scenery in Granada" and "The Fountain of the Generalife, Granada." Zuloaga is represented by one example, an early work, however, and scarcely representative of his best period.

H. Meyer at Babcock's

An exhibition of paintings by Herbert Meyer, which includes portraits and landscapes, is on at the Babcock Galleries through March 26. The artist shows a refined sense of color and an earnest endeavor to obtain an atmospheric quality. "Bear Hill and Clouds" is dramatic in treatment and has a good sky. The decorative "Autumn, the Hudson," with a group of young people on the river bank shows good distance and color.



AMERICAN VENICE—GLOUCESTER

Etching by Wm. Meyerowitz

Now on exhibition at the Corcoran Gallery, Washington, D. C.

Etchings by Meyerowitz

Leila Mechlin writes of the etchings of Wm. Meyerowitz, now on view at the Corcoran Gallery:

"His work has striking individuality and displays to some extent racial or inherited characteristics; it is strong, emotional and shows little regard for the so-called amenities of beauty. The subjects chosen are not in most instances lovely in themselves. In fact, they are more frequently than not, distinctly homely, but they have character. The people whose portraits he has etched are types. They are mostly foreigners, those who have come to this country from far-off lands seeking asylum, but still showing in their faces the burden of oppression from which they sought escape.—His portraits of people are more interesting generally than his portraits of place. In a picture of a group of trees, however, and in a little etching giving a glimpse of the Hudson beyond a single tree, Mr. Meyerowitz rises to a height not frequently attained by the best etchers."

Pamela Bianca Child-Wonder

The 14 year old prodigy, Pamela Bianca, is holding an exhibition of drawings at the Anderson Galleries to April 1. Her work was recently exhibited at the Leicester Gallery in London, where it attracted unusual attention. De La Mare has written two poems inspired by the young artist.

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Brooklyn Miniaturists

The Brooklyn Society of Miniature Painters is holding its 3d annual exhibition at the Hotel Bossert, Montague and Hicks streets, Brooklyn, until March 28. The catalogue contains 52 numbers and the showing is highly creditable.

One of the best miniatures is "The Writer" by Nicolas S. Macsoud, Pres. of the organization. It depicts a turbaned white bearded Oriental scribe, attired in flowing robe, at work on a manuscript. The interior in which he sits is painted in strong, attractive color. Macsoud's "Lady in Green" is far more conventional.

Mary McMillan contributed "Still Life" that utilizes a green vase and a red and a green apple against a background of pattered pink. A similar motif, by the same artist, introduces a liquor bottle, an orange, more apples and a lovely plaque against a charming background of blue. "Still Life," by Harriette K. Thompson is distinctly novel in showing a marble bust. Other contributors are: Mrs. Elizabeth McG. Knowles, Alexandrina Robertson Morris, Jeanne Payne Johnson, Edith H. Whitehead, W. Sherman Potts, Edith Sawyer, Ursula Whitlock, Alice T. Searle, C. M. Ryman and Mary Coleman Allen.

The military is given places in miniatures painted by Adrianna Tuttle, Christabel Scrymser and Mary B. Olmstead.

Jules Pasquin at Daniel's

An interesting group of colored drawings is on at the Daniel Galleries, 2 W. 47 St., through March 28. The collection of some 20 landscapes and figure drawings were done in and about Savannah, Ga.; Charleston, S. C., and in Cuba. With remarkable simplicity and sureness of touch the artist renders his characters sure and true.

Two Painters at Civic Club

Arthur W. Emerson and Magnus Norstad were exhibiting their paintings at the Civic Club, 14 W. 12th St., to March 15. They are different in temperament. Emerson's work is unfinished, restless, experimental, colorful, tending to the decorative; Norstad's is finished, calmer, restful, grayer, more poised. His "City on the Hill" is lent by the St. Paul Institute, while an unnamed sketch with ivory tones is clever, interesting and beautiful. Emerson's sincerity and feeling for vivid color and design give his work unusual promise.

Fine Bindings by Miss Lahey

Marguerite D. Lahey, the well-known bookbinder, exhibits at the Rosenbach Gallery, 273 Madison Ave., until Mar. 20, some 80 bindings done for Pierpont Morgan and other connoisseurs. One of her finest specimens is a Florentine "Books of the Hours," a manuscript on vellum, early XVI C. It is bound in light tan Levant Morocco and tooled in gold. The parallels are exquisitely executed. The doublure is of tan Levant Morocco also with the Morgan arms in the center. Other important old MMS. are a "Book of the Hours," (1525) on vellum and a Burgundian XIII C. illuminated document containing 875 leaves.

Group at Powell Galleries

An unusually interesting group of artists, the majority Phila. painters, are exhibiting at the Powell Galleries, 117 W. 57 St., through April 6. The walls present a brilliant spectacle as all of these exhibitors are well known and gifted artists. The three New Yorkers in the group are Childe Hassam, Irving Wiles, who shows a small figure work, and M. Hearn Grimes, daughter of the late George A. Hearn, whose landscapes show sincere feeling and an inherent color sense. Hugh A. Breckenridge is one of the chief exhibitors, whose "Garden Flowers" is in his best manner, brilliant in color and interesting in composition. Mary Butler's "Mountain Landscape" shows a decided feeling for form, and the snow-capped peaks in the distance are ably handled and balanced against a low-toned and harmonious foreground. Morris Hall Pancoast's landscapes and dock scenes add distinction to the display. With inherent good taste he knows how to select pleasing subjects and with sincere technical ability to render them convincingly. "The Narrows in Winter," interesting in design and beautiful in color, is a noteworthy work. The other exhibitors are Alice Kent Stoddard, who shows "Girl with Apple," which once won the Isidor Medal at the Academy; and W. L. Picknell with "Poppy Fields," glowing in color.

Boutet de Monvel's Etchings

The charming exhibition of color etchings, which opened at the Brown-Robertson Gallery, 415 Madison Ave., on March 7-26, is proving one of the most popular print shows of the season. The exhibition of photographs by Henry B. Goodwin of Stockholm, Sweden, closes today, after a successful two weeks. An unusually interesting collection of flower prints will be the attraction at these galleries during the Easter season.

Blenner's Flower Studies

Decorative flower paintings by Carle J. Blenner will be on at the John Levy Galleries, 559 Fifth Ave., March 21. For some years the artist has given serious study to painting flowers and his work in this popular mode of art expression is conspicuous. His studio in New Haven is situated in the midst of vast greenhouses. Roses, dahlias, hyacinths, lilies and spring blossoms have been employed, sometimes in connection with still life. The compositions are well balanced and unusual.

Third Annual Vonnoh Group

The intermediate show at the Salmagundi Club, 47 Fifth Ave., for the two weeks following March 21, will be given by the third Vonnoh group, the members of which are Albert, Bower Giles, Grover, V. Higgins, Ufer and Vonnoh.

Reception to Mucha

A charming reception and tea was given at the School of Applied Design last week to Alphonse Mucha, on the opening of an exhibition of his paintings and drawings, to continue through April 2.

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APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals.

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TO "CARRY ON"

With the sudden death of James Bliss Townsend last week the AMERICAN ART NEWS has suffered a tremendous loss.

For Mr. Townsend was more than an editor—he was the guiding spirit of the paper. To his energy and unbounded enthusiasm is due the success of the AMERICAN ART NEWS and the position it holds in the art world today.

From the first moment, back in 1904, when he acquired the AMERICAN ART NEWS, he threw his tremendous vitality into developing a frank, fearless organ, which would best represent the interests of the artists and the art dealers and serve as a medium to express their views. That he succeeded, in spite of many difficulties, in fulfilling his object is self-evident; as America's only art newspaper the AMERICAN ART NEWS has come to be recognized and relied upon as an authority both here and abroad. It will be hard, if not impossible, to replace Mr. Townsend. Few persons, if any, had a more intimate knowledge of art matters than he. Yet in their long and close association with him the members of his staff imbibed his views thoroughly. We will endeavor to carry out his policies and wishes so that the AMERICAN ART NEWS may continue to be the frank, fearless organ that it was under his direction.

Reginald T. Townsend.

Editor AMERICAN ART NEWS:

To say I was shocked, but faintly expresses my feelings, as Mr. Townsend left the galleries last Wed. aft. in apparently perfect physical condition.

For a number of years I have considered Mr. Townsend one of my very dear and best friends. Hardly a week passed by, when he was in the city, that he did not stop in to see me, if only for a few moments. His visits were always amongst the happiest hours spent by me. I certainly have lost a dear friend and one whom I will miss, very, very much.

In addition to my personal loss, the art world in America has lost one of its most potent factors and one whom it will be impossible to replace. Mr. Townsend had a wonderful love for all that was beautiful and was absolutely sound in his views and expressions regarding art. Perhaps as fine an article as he has ever written, was his editorial in the Art News issue of March 5th, entitled "Free Speech in Art."

Charles E. Heney,
(Proprietor Arlington Galleries).
274 Madison Ave., N. Y.,

APPRECIATIONS

(Continued from Page 1)

Editor AMERICAN ART NEWS:

I am so shocked to read of the death of Mr. Townsend. Though I knew him so slightly, he was so charmingly sympathetic to me and my work that I feel that I have lost a friend.

Maud Earl.
Ritz-Carlton Hotel, N. Y.,

Editor AMERICAN ART NEWS:

The passing away of Mr. J. B. Townsend is a sad blow to the art world, and particularly to his subscribers.

I hope that you may be able to continue the publication of the AMERICAN ART NEWS, in which the aggressive and fair criticisms of Mr. J. B. Townsend will survive him.

Prosper Guerry.
360 W. 55 St., N. Y. C.

OBITUARY

Charles J. McDonough

Charles J. McDonough, well-known dealer, for a number of years occupying galleries in Astor Court, W. 34 St., died suddenly of heart disease, March 14. He was considered one of the best connoisseurs of art in the country, and his advice was sought by the greatest collectors and many dealers in America. He was of kindly nature and much respected, and his death is a distinct loss to the American art world as well as to many European establishments, which placed decided faith in his judgment.

Alexander Roche, Painter

Alexander Roche, painter, died in Edinburgh, Scotland, March 10. He was born in Glasgow in 1861, studied art in Paris and painted all sorts of subjects, landscape and figure. His paintings at various times won medals at Munich, Paris, Pittsburgh and other exhibitions.

Theodore Bissegger

Theodore Bissegger, an accomplished Swiss watercolorist, whose collection of paintings are at present being shown at the gallery of Doll & Richards, Newbury St., died on March 5 in Winterthur, Switzerland, according to a cable received by Dr. Alfred Worcester of Waltham, Mass.

Harry E. Sylvester

Harry E. Sylvester, 61, painter and wood engraver, of Malden, Mass., died Feb. 22 in a private hospital in Boston. He is survived by his daughter, Mrs. Harry C. Arnold, of Stoneham.

Comte Robert de Lasteyrie

A celebrated writer on subjects of archaeological and artistic importance was the Comte Robert de Lasteyrie, who died on Jan. 29. Born in 1849 he was a member of the Académie des Inscriptions, and professor at the Ecole des Chartes. He had fought in the 1870 war where he had won the Legion of Honor and had at one time acted as deputy for his department. His books include "Etudes sur la Sculpture Française au Moyen Age"; "Histoire de l'Architecture Religieuse en France l'époque Romane"; "Miniatures d'André Beauneveu et de Jacquemart de Hesdin."

LONDON LETTER

London, Feb. 24, 1921.

In the exhibition which reopened at the Grosvenor Galleries most of the leading spirits in modern art are represented. J. S. Sargent sends an admirable portrait of Mrs. Leopold Hirsch. Mrs. Laura Knight contributes another series on the Russian Ballet. Sir W. Orpen is not so convincing as he might be in his war compositions, though his technique could not be more able. C. J. Holmes' landscapes are among the most entirely successful works in the exhibition. And Gerald Kelly's portraits are solidly painted and cleverly conceived.

Perhaps H. M. Bateman is not a great humorous artist. Perhaps his drawings are somewhat akin to the funny pictures of naughty schoolboys. However this may be, his exhibition at the Leicester Galleries is so irresistible that they move one to open laughter. Mr. Bateman keeps away from politics and economics and devotes himself to the simple and delightful task of making nonsense.

The Salesrooms

Duveen's recently paid at Christie's 3,000 guineas for a Louis XV library table, and Frank Partridge 600 guineas for a pair of Directoire candelabra of ormolu and bronze. A portrait of Washington by Stuart sold for 1,500 guineas.

PARIS LETTER

March 5, 1921.

To electric light undoubtedly are due certain modern color schemes. Without electricity we should assuredly not have had Van Dongen (showing some 40 almost entirely new pictures at Bernheim Jeune's) as we know him. It has so influenced his vision that his optical sense is changed when he looks at nature. And this is "all to the good," in his case. The eye retains echoes, as it were, and the aspect of things varies according to previous experience. A season in the tropics will change a painter's vision as well as his palette. And this is not only due to memory—a new sense of relations is awakened.

As other painters go in for the picturesque, so Van Dongen goes in for the fashionable. Frocks from the Rue de la Paix interest him more than peasants' costumes, and "painted ladies" strike him as being as expressive as withered old women. He is to our modern times what Watteau and Fragonard, Nattier and La Tour were to the XVIII C. His studio is in the "West End," and the morning mist in the Avenue du Bois is as appealing to him as the Chelsea Embankment was to Whistler.

Van Dongen is one of our greatest living masters. There is no other alive today about whom so much could be said. Every one of his pictures opens possibilities for comment.

The exhibition contains just enough older work to show how he has evolved of late. His painting has become gradually fuller. Instead, as is often the case, of being increasingly satisfied, Van Dongen has become more exacting with himself.

No painter, except Matisse, has been so daring—I mean painters who still resort to life for inspiration and are interested in rendering it; who, in fact, as Van Dongen obviously does, enjoy its aspects and seek to reveal what is hidden behind appearances. Van Dongen repeats no one and nothing, not even himself. Each picture is a surprise, and if you want an antithesis to a pedant, that antithesis is Van Dongen. Some people think that he is joking. So he may be at times, but there can be more earnestness in a joke than in the most serious remarks. His frivolity is very much of the nature of Whistler's, as when he (Van Dongen) paints those two tiny children (whom he calls "Adam et Eve") alone on a huge beach (Van Dongen has an astounding recipe for painting sand, up against the sea, overhanging by the most delicate of skies, an astonishing feat) or, to mention another humorous theme, when he represents a lady dining at a restaurant table, a dress suit by her side, without head and hands. But then, in such pictures he is much more serious than formerly, when he painted an allegorical nude woman on the Egyptian pattern, accompanied by an ewe with a dove perched on its head. And I am again reminded of Whistler in the picture entitled "Fille au Piano," the instrument, a "grand," with a lamp on it, painted in full, the figure of the little executant just discernible behind. But if the sentiment is analogous, the skill is infinitely greater. Whistler could not compass movement such as is found in "Cette Enfant qui Court." But how enchanted the "Master" would have been had he painted "Baigneuse," a smaller picture of a woman wrapped in a mauve peignoir. A jewel this.

As a painter of physiognomy Van Dongen belongs to the type of painter influenced by the modern craze for caricature. It is not ugly caricature—far from it, the exaggeration is in the other direction—but he has a convention, and the mask assumed by the woman of fashion, symbol of an age and a class, is sufficient psychological material for him. In this sense he is an impressionist in the fullest sense of the word.

Manguin and de Waroquier

Were he not their contemporary, one might suppose that Henri Manguin (showing at Druet's) was the pupil or at least the disciple of Matisse and Van Dongen. But his work is more weighted, more concentrated than theirs. He has wonderful chromatic resources, and his large still-lives of Southern fruits in open windows against a background of Mediterranean coast, sea and sky, are magnificent feats.

At the same gallery Henry de Waroquier shows Alpine and Corsican landscapes, done in Chinese ink and watercolor, which, though entirely modern, bring the XVII C. painter, Hubert-Robert, to mind. M. de Waroquier's work always distinguishes itself from among its neighbors at the salons for the peculiar decorative aspect and fine drawing.

Deluermoz, Animal Painter

A very fine animal painter is H. Deluermoz, showing at Reitlinger's, 12 Rue La Boetie. There is much of Delacroix's spirit in, especially, his smaller paintings—those taken directly from life or painted under a momentary impulse. His very competent drawings and monotypes of individual animals recall Barye. His mood as well as his palette are attuned to the environment in which his subjects are placed. In Spain and Provence his color is rich and warm, his drawing vivacious; in Brittany and Savoy he is more calm and composed, sometimes almost sad. Brilliant and full of enthusiasm are his pictures of red Indians and cowboys.

Etudes de la Femme

"Quelques Etudes de la Femme" ought to reveal at least some pleasant work (Devambez). But this was far from the case. With the exception of some crayon drawings by Drian, touched almost as Watteau might have, there was little representative of feminine charm. Capiello, for instance, proved that it no more follows that a great designer of posters makes a good painter than a good painter necessarily makes a good designer of posters.

Anent Archipenko

On Feb. 12, your paper quoted the N. Y. Herald in calling Archipenko, "the latest sensation in Europe."

"The latest sensation," absolutely not! As old as houses in Paris! Exhibited at Independents years before the war. Sensation—if ever there was one—quite worn off. Can't raise an eyebrow. As old as Bouguereau. "Nothing is so out-of-date as the 'modern'" (that kind of "modern") says a wag. And Archipenko is not "young" any more.

Concerning Monet

The French daily, Le Temps, tells the story of the beautiful "Femmes dans le Jardin," by Claude Monet, which the French Council of National Museums has just acquired from the great artist for 200,000 francs. It was the first time a painter studied the play of light on figures in the open air, and this audacity meant that the Salon jury was to refuse to hang it. So Monet displayed it in a dealer's shop in the Rue Auber. Here it thoroughly shocked everyone, including Manet, who three years later was to become Monet's fervent disciple. "Can you imagine," he was heard to say to his friends at the Café de Bade, "that a young beginner has dared to make a painting of figures in the open without tricks or concessions, attempting to render the facts as he sees them? Has such a thing ever been seen? The old masters did not do that. And how right they were!" M. Claude Monet tells the anecdote himself.

The beautiful picture, which shows four crinolined ladies, one of whom is Mme. Monet, in a garden, was at the painter's studio at Giverny when M. Paul Léon, Director of Fine Arts, wanted to buy it. As the great turning-point in the evolution of painting it deserved, he thought, to belong to the nation. The sum, stipulated by M. Monet himself, was raised partly from among the State funds, partly by private subscription.

The same committee has just acquired a picture by M. Raffaelli, "Le Veuf." The price paid was 20,000 francs.

Notes

Recent promotions in the Legion of Honor: M. Adrien-A. Hébrard, the well-known founder, and owner of the Galerie Hébrard in the Rue Royale, Paris; M. Capiello, the brilliant poster-designer—both promoted from chevaliers to officers. And it must not be forgotten, as a witty contemporary points out, that Sarah Bernhardt, similarly honored, in her time has gone in for sculpture.

An exhibition of Polish art will take place at the Grand Palais from April 13.

At about the same time the Musée Galliera will hold a display of clockmakers' work and jewelry.

Until now Lyon had no historical museum. One is now being fitted in the former Hôtel de Gadagne and it is hoped it will be ready for Easter.

M. C.

Duveen Brothers

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CHICAGO

An exhibition of reproductions in color of great art works, loaned by Claude Buck, is attracting attention at the Art Institute and reminding us of the educational function of such collections and their desirability for school purposes.

The Architectural Show and Exhibition of Applied Arts opens at the Institute on March 14, also an exhibition of landscapes and garden designs under the management of the Woman's National Farm and Garden Association.

The block print show at the Art Club is proving popular and affording much comment on modernism.

The Anderson galleries on Michigan Ave. have just hung their exhibition of Great Americans, a collection worthy of a museum. There are six Inneses, including three large ones; a Wyant, a Blakelock, a Homer D. Martin, several Daingerfields, Bruce Cranes, Murphys, and Rangers, a Duveneck, and a Henry Golden Dearth, besides all the big contemporary painters, Hassam, Miller, Ritschel, F. Ballard Williams, Guy Wiggins, Birge Harrison and the like.

O'Briens are exhibiting in their show window a large canvas by Robert Reid, entitled "All in a Golden Morning." It is a beautiful study of two nude figures in warm spring sunlight beside a blue pool, with a background of tender foliage.

The writer of the scathing arraignment of the Chicago Society of Artists exhibition is still at large and undetected. The N. Y. Herald republished his anonymous broadside, wisely omitting the names of the artists attacked. This further publicity given by such a journal as the Herald to an anonymous letter is regrettable.

Artists Show at Lexington, Ky.

Antonin Sterba of the Art Institute has been well received with his exhibition at the University of Kentucky, at Lexington. The artist is now at work on a full length portrait of Dr. Paul Anderson, Dean of the College of Engineering. The Women's Clubs of the surrounding towns have given a series of afternoons for the viewing of Mr. Sterba's collection and at these affairs Mrs. Sterba has provided a musical programme of harp selections. The Sterbas will soon return.

Rockford Holds Art Exhibit

An exhibition is on at Rockford, under the auspices of the Rockford Art Guild and Woman's Club in the galleries of the local Art Museum. Carson Pirie Scott & Co. have provided a collection of 80 canvases, including examples of all the American painters of the day and a few of those of the older schools. A banquet at which Dudley Crafts Watson, curator of the Milwaukee Art Institute, was the speaker, opened the affair. Mrs. Pauline Palmer, president of the Chicago Society of Artists, also gave one of her informal talks, and Ossipe Linde went on. Mr. Barrie, who has so well planned and arranged the exhibition, is in attendance.

Provincetown Prints on View

The exhibition of block prints and monotypes by the Provincetown group of block printers is on at the Arts Club; it is a gay and bizarre collection, saucily and smartly Modern with a capital M. For the most part it is clever and makes one feel that the newer schools have found just the right medium for their decorative flippancies in the block print.

Evelyn Marie Stuart.

Kansas City

At the Museum a group of 21 paintings by the old masters, lent by the Ehrich Galleries, N. Y., has been on view. Examples of Rembrandt, Lorenzo Lotto, Antonio Moro, Reynolds, Constable, Gainsborough, Romney, Raeburn, and Old Crome were included.

Buffalo

Works by Nicholas Roerich, Russian poet and painter, will be shown in the Albright Gallery here from March 10. With the Roerich pictures, a collection of watercolors by American artists will be shown. Many sales were made from the exhibition of Pictorial Photography, and two from the 27th annual exhibition of the Buffalo Society of Artists, both of which displays closed Feb. 28.

BOSTON

The Boston branch of the National Association of Women Painters and Sculptors is holding its annual exhibition this year at the Grace Horne Gallery. Four N. Y. women painters are also included in the display and among works by the latter is a N. Y. street scene by Felicie Waldo Howell, "Gramercy Park," in a style somewhat reminiscent of her "Salem Doorways," also, a small but important watercolor from the brush of Hilda Belcher. Ruth Anderson, a former Phila. artist, now resident here, shows her canvas "Sally in Our Alley." There is nothing feminine in the painting of this half-clothed street waif and one suspects that Miss Anderson has felt the influence of the Henri School of painting whose virile style it much resembles. Her decorative landscape shows this talented artist in still another vein. Among local artists who have given of their best are: Marion Boyd Allen, Gertrude Bourne, Gertrude Fiske, J. N. Oliver, Margaret Patterson, Marion Pooke and Marion Powers. At this same gallery the Providence artist, Sydney R. Burleigh, presents a number of watercolors of scenes near Providence and Charleston, S. C. While interesting in theme and executed in a painstaking way there is missing a freshness and spontaneity which is the quality of an artist who paints simply to express himself.

The Guild of Boston Artists has just closed an exhibition of sculpture by Cyrus E. Dallin. At Goodspeed's Book Shop there is on Mon. an exhibition and sale of etchings by Emily Burling Waite and recent lithographs of Boston street scenes by Herbert Pullinger. Compared with the artist's N. Y. series his Boston street scenes fall considerably short. For instance, no one at all familiar with the contour of the State House dome can be reconciled to Pullinger's drawing of it. Likewise there is no marked contrast of tones which give snap and brilliancy to a lithograph. There is too much sameness of color and the resulting effect is flat and uninteresting. This is not true of the artist's less hurriedly drawn, finely constructed N. Y. series.

Charles Connick showed in his studio last week his recently completed memorial window to Joseph and Elizabeth Smith Peabody, soon to be placed in Harmony Grove, Salem, Mass. Earl Sanborn, who has been associated with Mr. Connick this past winter, will resume painting next month and next summer will make an extensive trip abroad. Willard C. Schouler closed March 1, a successful exhibition and sale of his paintings of Western Scenery and Indian subjects. At the same gallery Horace R. Burdick, of Malden, Mass., a restorer of old paintings, shows a score of landscape oil studies, distinctly of the old school and not without charm. On March 4 there opened in a local gallery a display of the works of Charles Hovey Pepper. For the last two years this artist has been the prime mover in the arrangement, collection and hanging of the exhibitions at the Boston Art Club, and as he has certain known views as to what paintings should be like, more than the ordinary interest will attach to this exhibit. The paintings will be of the North Country mountains and guides.

The Provincetown Art Shop have announced a special exhibition of etchings, pencil drawings, watercolors and oils in their gallery, 410a Boylston St. John Frazier, Marion Hawthorne, Jas. Thompson, Marylka Modjeska and Frank Carson are among those contributing interesting work.

Mr. Richard Andrew was the main speaker at the regular meeting of the Brush and Chisel Club held at the Woodward Studio, 198 Dartmouth St., on the eve of March 7. This club of young artists is growing fast and among its 50 odd members are many young men and women of undoubted talent.

Sidney Woodward.

SPRINGFIELD, O.

An exhibition organized by the Milch Galleries, N. Y., and now touring Western art centres, has recently been here. It includes 29 oils, two pastels, three watercolors, three pencil drawings and nine bronzes. Many of the foremost American artists are represented.

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CLEVELAND, O.

Ernest B. Haswell is completing the scale models for four figures to adorn the entrance of St. Coleman's Church in Cleveland. The figures, representing the symbols of the evangelists, are the winged bull, winged lion, the angel and the eagle which, when cut in stone, will be over life-size.

The exhibition of batiks, designed and executed by Wm. E. Hentschel, is being shown at the Museum.

The J. J. Emery Collection has been rearranged and hung in the large gallery at the Museum, where it shows to excellent advantage. The collection now includes a fine example of the work of J. Alfred Stevens, which was recently bought by the Emery Fund. The purchase was made in New York by the Director and brought to Cincinnati. It is a delightful, spring-like canvas, a young girl in a blue dress lying on the banks of a stream with a red hat thrown beside her. The painting is fresh and invigorating.

Marion Chamberlain.

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Melcher's Exhibition

Gari Melcher's exhibition of some 18 canvases at the Milch Galleries through April 9, is as varied as it is uneven. All of the works are of his latest period although some have been shown before. Of the better examples, "The Caress" shows a lovely mother and child group, fine in sentiment, well composed and interesting in color; "Sewing," with a woman, seated at a sunlit window through which a brilliant landscape shows in the background, has all of the brilliant qualities of this artist's best work. "Early Spring" is a beautiful rendition of the theme. "Supper at Emmaus," however, is scarcely successful; the spiritual quality that the artist evidently strove for has not been accomplished. His "Nude Study," is badly drawn, poor in color and lifeless.

Photos by Rabinovitch

That some of the photographs by Rabinovitch at the Neighborhood Playhouse, 466 Grand St., do not appear to be made by the "straight" process is due to the fact that they are developed by a chemical process of the maker's own. The prints number 33, varied in theme, and each a creation in itself. "Mrs. Elias Strunsky" in its characterization and chiaroscuro is a Rembrandt in photography. Another interesting print is a portrait of Tagore. Several suggest Spain. "In the Spirit of Old Granada" is not only a study in rhythm, showing a Spanish dancer, but quite as much a portrait with interest centered in the face. Many look like photographs of paintings, although the lightings are natural.

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ARTISTS' EXHIBITION CALENDAR

Conn. Academy of Fine Arts, Annex, Wadsworth Athenaeum, Hartford, Conn.—11th annual exhibition (oils and sculpture) April 18-May 1, incl. Not more than two works from one contributor. Moderate size advised. Out-of-town work received by L. A. Wiley & Sons, 732 Main St., Hartford, before April 9.

SPECIAL NEW YORK EXHIBITIONS

Ainslie Galleries, 615 Fifth Ave.—Permanent exhibition of choice examples of Inness, Wyant and Murphy.

Anderson Galleries, 489 Park Ave.—Drawings by Pamela Bianco (child wonder from England), to March 31, incl.

Arden Studio, 599 Fifth Ave.—Pen and watercolor drawings of China and Korea by Maj. Willard Straight, March 24 to April 6, incl.

Arlington Galleries, 274 Madison Ave.—Paintings by Daniel Garber, to March 28.

Art Alliance, 10 E. 47 St.—Hand decorated fabrics by members, to March 26, incl.

Babcock Galleries, 19 E. 49 St.—Paintings by Herbert Meyers, to March 26, incl.

Bourgeois Galleries, 668 Fifth Ave.—Sculptures by Alfeo Faggi, to March 26.

Bower Gallery, 706 Madison Ave.—Permanent exhibition of drawings by Old Masters and decorative paintings of the XVIII C. Pastel portraits by E. Enola Rockwell.

Braus Galleries, 422 Madison Ave. (near 48 St.)—Paintings by the late Gilbert Gaul, to March 22.

Brooklyn Museum, Eastern Parkway (7th Ave. Subway Sta. at Museum)—Collection of the late Robt. W. W. Paterson. English XVIII C. paintings, Corot, Diaz, Isabey, Oriental and Near East art pottery, glass, figurines. Early American silver. Paintings and sculpture by Swiss artists, to Mar. 20. Miniature medallion portraits in colored wax by Ethel F. Mundy.

Brooklyn Society of Miniature Painters, Hotel Bossert Montague and Hicks Sts., Brooklyn—Third annual exhibition to March 28.

Brown-Robertson, 415 Madison Ave. (at 48 St.)—American wood blocks, March 25 to April 14, incl. Camera Club, 121 W. 68 St.—Photographs awarded a prize by "American Photography," to March 31, incl.

City Club, 55 W. 44 St.—Paintings by John Newton Howitt, to March 19. Etchings and dry-points by Rembrandt, through March.

Civic Club, 14 W. 12th St.—Paintings and drawings made in France and Belgium by Albert Abramowitz, to April 9, incl. afts. and eves.

C. L. W. Art Club, 802 Broadway—Period and pageant costumes by students in classes of Ethel Traphagen at Cooper Union, N. Y. School of Industrial Art and Brooklyn Teachers' Association, through March.

Daniel Gallery, 2 W. 47 St.—Work by Jules Pascin to March 26, incl.

Dudensing Galleries, 45 E. 44 St.—Selected paintings by American and foreign artists. Paintings by Chaneton.

Durand-Ruel Galleries, 12 E. 57 St.—Modern French painters, to March 26, incl.

Ehrlich Galleries, 707 Fifth Ave.—Modern Spanish paintings, Sorolla, Zuloaga, Lucas, Morcillo, Domingo, etc., to March 19. Old Masters, to April 9, incl.

Ferargil Gallery, 607 Fifth Ave.—Paintings by John Follinsbee, to March 19. Paintings by Karl Anderson and H. F. Waltman, to March 31.

Folsom Galleries, 104 W. 57 St.—Paintings by Geo. Bellows, Eugene Speicher, Guy du Bois, to March 24.

Grolier Club, 47 E. 60 St.—Exhibition in connection with centenary of John Keats, to April 1.

Hispanic Museum, 156 St. and Broadway—Spanish works of art. El Greco, Velasquez, Goya.

556 Fifth Ave.—Etchings and dry-points by Rembrandt, through March. Decorative and sentimental watercolors by Bruce L. Purcell, to April 2, incl.

Hotel Majestic, Salon, Central Park W. and 72 St.—Nandor Honti's "Sixth Hour," to April 6.

John Levy Galleries, 559 Fifth Ave.—Modern French, Dutch and American paintings.

Kennedy Galleries, 613 Fifth Ave.—Etchings by modern masters, through March.

Kingore Galleries, 668 Fifth Ave.—Portraits by Nikol Schattenstein, sculpture by Nanna M. Bryant, to March 19.

John Levy Galleries, 559 Fifth Ave.—Decorative flower paintings by Carle J. Blenner, March 21 to April 2, incl.

Lincoln Art Gallery, 509 Fifth Ave.—Paintings by Harry A. Vincent.

Maddowell Club, 108 W. 56 St.—Paintings by Ann Crane, Harry L. Hoffman, Francis C. Jones, to March 26, incl. 2-6 P. M.

Macbeth Gallery, 450 Fifth Ave.—Paintings by Chas. H. Davis and W. Elmer Schofield, annual exhibition of animal painters and sculptors, to March 21.

Metropolitan Museum, Central Park at 82 St.—From 10 A. M. to 5 P. M., Saturday until 6 P. M., Sunday, 1 P. M. to 6 P. M. Admission Monday and Friday, 25c. Etchings by J. Alden Weir, laces from Schiff collection, casts of sculpture by Michelangelo, to April 17.

Milch Gallery, 108 W. 57 St.—Paintings by Gari Melchers, to April 9, incl.

Montclair Art Association, Montclair, N. J.—Rugs, arranged by Costikyan, to April 3.

Montross Galleries, 550 Fifth Ave.—Paintings by Bryson Burroughs, to April 9, incl.

Museum of French Art, 599 Fifth Ave.—Loan exhibition of pastels, watercolors and drawings (Cezanne, Redon, Degas, Rodin, Derain, Forain, Picasso, etc.), to April 3, incl.

Mussman Galleries, 144 W. 57 St., 108 W. 57 St.—General exhibition of etchings, through March.

National Academy of Design, 215 W. 57 St.—96th annual exhibition, to April 3.

National Revival of Industrial Arts, 816 Fifth Ave.—Bronzes by P. Troubetzky. Bookbinding, pottery, basketry, toys, ironwork, by disabled soldiers.

Neighborhood Playhouse, 466 Grand St.—Photographs by Rabinovitch, to March 26.

New Rochelle Art Association, Public Library, New Rochelle.—Second exhibition of paintings, to March 21.

N. Y. School of Applied Design, 160 Lexington Ave. (30 St.)—Drawings and paintings by Alphonse Mucha, to April 2.

N. Y. Public Library, Fifth Ave. and 42 St.—The making of a Japanese print, Room 321, to Apr. 15. Prints by Manet, Room 316, through March.

Pen and Brush Club, 134 E. 19 St.—Watercolors and pastels, through March.

Powell Gallery, 117 W. 57 St.—Group of Phila. painters (Breckenridge, Pancoast, etc.), and others, to April 5. Sundays, 2-6; Tues. and Fri. eves.

Pratt Institute, Ryerson St. near De Kalb Ave., Brooklyn—Brooklyn Watercolor Club, to April 2, day and eve., Sundays excepted.

Ralston Galleries, 12 E. 48 St.—Paintings of Barbizon School, English portraits of XVIII C.

Rehn Galleries, 6 W. 50 St.—Paintings by Walter Griffin, to April 2, incl.

Rosenbach Galleries, 273 Madison Ave. (bet. 39 and 40 Sts.)—Fine Bindings by Marguerite D. Lahey, to March 20, incl.

Salmagundi Club, 47 Fifth Ave.—Annual Oil exhibition, to March 19. Third annual Vonnoh group (Albert, Bower, Giles, Grover, V. Higgins, Vonnoh, Ufer), March 21 to April 2, incl.

Scott and Fowles Galleries, 590 Fifth Ave.—English portraits and landscapes of the XVIII C.

Society of Independent Artists, 5th annual exhibition, the Waldorf-Astoria, to March 24, incl.

Société Anonyme, Inc., 19 E. 47 St.—Paintings by Archipenko. Modern Art Reference Library. Mon., from 2 to 6; Sat., 10 to 6. Other days except Sun., 11 to 5.30.

Touchstone Gallery, 11 W. 47 St.—Paintings by J. E. Carret, to March 26, incl.

Wanamakers, Astor Place, Belmison Galleries, Fifth Gallery, New Bldg.—Photographic prints by E. O. Hoppe, to March 28.

Weyhe Galleries, 708 Lexington Ave. (near 56 St.)—Etchings by John Marin.

Whitney Studio Club, 147 W. 4 St.—10 A. M.-10 P. M. Sundays 3-6 P. M. Members' annual exhibition, March 20 to April 10, incl.

Wildenstein Galleries, 647 Fifth Ave.—Medals and portrait medallions by Mme. Aine Mouroug of Paris, to March 26. Paintings by French Impressionists from Courbet (Renoir, Cezanne, Monet, Manet, Sisley, etc.). Decorative drawings and paintings by the "Bon Genre" artists of Paris, through March 26.

de Zayas Gallery, 549 Fifth Ave.—Paintings by Cezanne, Degas, Gauguin, Van Gogh, Toulouse-Lautrec. Open 3-9 P. M.

ART AND BOOK AUCTION CALENDAR

American Art Galleries, Madison Square, S.—Library of Jas. H. Trumbull, colored prints from Col. Osterreith of Antwerp and Lucile Flanagan and Miss Fitzgibbons of Baltimore, on view; sales March 23, aft. and eve. China, furniture, glass, silver, tapestries and rugs, consigned by Amos A. Lawrence of Boston; exhibition March 24 to sales, March 29, April 1 and 2. Collection of paintings belonging to W. G. Peckham; exhibition March 24 to sale, March 29, eve. Unusual collection of ships' models and marine prints belonging to Mr. Max Williams; exhibition March 26 to sale on March 30-31, eves.

Anderson Galleries, Park Ave. and 59 St.—Herschel V. Jones print collection (200 prints, Lefere, Whistler, etc.); on view March 19; sales March 28, 29, eves. Selections furniture, tapestries, glass, porcelains, ship models, etc., from stock of Richard W. Lehne, 20 E. 45 St. before moving to 16 E. 46 St., on view, March 21; sales, March 28 to April 2, incl. afts. and April 1 eve. Drawings by Pamela Bianco, third gallery, to March 31, incl.

Walpole Galleries, 10 E. 49 St.—Geo. T. Rockwell Collection, on view, March 24; sales, March 28, aft. arms and armour, bronze, cloisonne, masks, netsukes; March 28, eve., Japanese prints, paintings, books in English and Japanese, stencils; March 29, aft., carvings, lacquer, brocade, jade, swords, netsukes.

Walter Griffin at Rehn Galleries

For the first time in several years Walter Griffin is holding a one-man show. This time he appears at the Rehn Galleries, 5 W. 50 St., with a small collection of landscapes, some of which were painted in France and Italy in 1901, when his color was less heavy than now. In his later canvases, all of which have been painted with a palette knife, the color is applied so thickly that it resembles sculpture, yet he has succeeded as few who work in this manner have, in producing a sincere poetical effect. "Stroudwater Dam," deep and rich in varied tones in pure color running the gamut of the palette, is yet reserved and held in check with a firm hand. "The Old House," vital in color and beautiful in design, is full of sentiment and individual charm. "River Bank, Stroudwater," with wonderful trees of rich green, is an unusual work. "Boigneville" is rare in quality and fine in tone.

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Balto. Watercolor Prizes

The following prizes were awarded by the jury on the current Baltimore Watercolor Club's exhibition: Best Group, prize of \$100 offered by Mrs. Robert Brown Morrison, known as the Peabody and Baltimore Watercolor Club Prize, to Fred H. Harer of Phila. Best painting in watercolor not black and white, \$100 offered by and called the Harriet Brooks Jones prize, to Miss Tony Nell of N. Y. for her "Congregation." Best miniature, \$50, offered by Mrs. Sidney Buchanan and called the Charlotte Ritchie Smith Memorial Prize, to Miss Helen Winslow Durkee of N. Y. The jury was composed of Hilda Belcher, Gifford Beal, both of N. Y., and F. Walter Taylor of Phila.

Cellini Statuette Recovered

According to a special cable to the N. Y. Herald, March 13, a statuette by Cellini, valued at \$20,000, and lost May 1920 on its way from Lucerne to a dealer in The Hague, has been discovered in the possession of a provision dealer in Rotterdam, trying to sell it for \$10,000, who admits having paid \$5 for it.

Ramsay Sale, Concluded

At the second and concluding session, the American Art Association, Thurs. aft., Feb. 10, of the sale of the Mrs. C. Sears Ramsay collection from the historic Westover Mansion, James River, Va., \$21,168 was realized, making a grand total of \$29,632. The following sales were made:

No. 272, early 18th C. English walnut wing armchair, upholstered in petit and gros point; S. F. Canavan	\$825
No. 275, pair mahogany wing armchairs, green leather; Walker & Gillette	440
No. 294, set of six Dutch lacquer chairs, 18th C.; Mrs. H. Pratt	420
No. 310, pair of carved and gilt wood mirrors, Chinese Chippendale; A. McCrea	400
No. 305, 3 English walnut chairs and settee; Henry	360
No. 301, Irish Chippendale mahogany table; Bernet, agent	350
No. 356, English mahogany, 4-post bed with chintz curtains; H. L. Klemhans	350
No. 332, English mahogany escretoire; Col. Rupert	380

Whistler and Zorn High

The Trowbridge Hall collection of etchings by master artists, sold by the American Art Association, on the eves. of Mar. 9 and 10, brought a grand total of \$20,180, \$6,701.50 at the first session, and \$13,478.50 at the second. The highest price was \$1,850, paid by Keppel & Co. for No. 403, "Nocturne," an etching by Whistler, proof printed by artist and signed with butterfly in pencil, 5th state of five, in perfect condition, rare. The second highest price was \$1,475, paid by J. F. Drake for No. 402, another etching by Whistler, only state, "Little Venice," also proof printed by artist and signed with butterfly in pencil, in perfect condition, rare. Ferdinand Meder paid \$625 for No. 405, "Long Venice," a similar etching by the same artist. A. Salomon paid the same amount, \$625, for No. 428, an etching by Zorn, "Miss Emma Rasmussen," signed, in perfect condition. The same buyer paid \$375 for No. 434, a "Self-portrait with Fur Cap," by Zorn, signed, in perfect condition. J. F. Drake gave \$370 for No. 387, another Whistler print, "Becquet, the Fiddler," one of Thames set, 4th state, on Japan paper. And Geo. A. Douglas gave \$345 for No. 388, "Rotherhithe," a painter-etching, on thin Japan paper, also one of Thames set, 3rd state, signed 1860.

Horsfield Sale

The grand total for the two sessions of the sale of the Maj. Geo. Horsfield collection of old English furniture at the American Art Galleries, on the afts. of March 14 and 15, was \$19,538.50. The first day a total of \$3,528.50 was reached; the second, a total of \$19,538.50. A few of the important sales follow:

Escritoire, Chippendale; H. J. Beers, \$540.
Escritoire; Queen Anne; Mrs. C. Erlanger, \$520.
Six Windsor Chairs and 2 Armchairs, XVIII C.; Mrs. Hugh Hill, \$440.
Walnut China Cabinet; Queen Anne; Mrs. S. F. Baker, \$410.
Mahogany Hanging Cupboard; early XVIII C.; Mrs. Untermyer, \$180.

Geo. D. Smith Sale, Pt. V

At the first session of the sale of the stock of the late Geo. D. Smith, at the Anderson Galleries, Mon. aft., March 14, the total was \$4,417. "Forlorn, My Love," an original autograph poem, by Robt. Burns, brought \$300; buyer, Gabriel Wells. Other sales were:

Critical letter of Charlotte Brontë's to Gabriel Wells, \$82.50; broadside, "The Association of the Sons of Liberty of N. Y., Nov. 29, 1773," to L. C. Harper, \$65; autograph letter of Eugene Field to Marie Jansen, to H. B. Smith, \$65; an international copyright addressed to Congress, described as a "Memorial of Authors, Artists, Designers and Others Interested," to F. W. Morris, for \$132.50.

The second session, Mar. 15, totaled \$7,178.50, making the grand total \$11,596.50. Among the most important items were:

Autographed document of John Paul Jones, 1776; L. C. Harper, \$137.50.
Letter to Robt. Livingston, Aug. 24, 1777; T. Madigan, \$330.
Humorous poem and letter of Charles Lamb; G. Wells, \$140.
Series of letters of Napoleon; G. Wells, \$310.
Ten-page letter from Washington, autographed; F. W. Morris, \$435.
Autographed Washington letter, Nov. 16, 1779; T. T. Hoopes, \$190.
Autographed Washington letter, June 2, 1784; T. Madigan, \$145.

Furniture Sale

The two sessions of the sale of English and French furniture and other household properties at the Anderson Galleries on the afts. of March 11 and 12, a grand total of \$14,878 was brought. At the first sale, the total was \$4,589.50; and at the second, \$10,288.50. Among the more important items were the following:

Persian Rug, Kerman XIX C., 30 ft. 3 in x 20 ft. 10 in.; R. Martin, \$2,900.
Mahogany bedroom suite, chairs with brocade cushions, 10 pieces; Costigan, \$325.
Mahogany dining-room suite, fine copy of Louis XVI models; H. Wycks, \$240.

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The value of the McFadden collection, bequeathed to the city, is stated to be about \$2,000,000, but this will not be definitely known until the official appraisalment for purposes of taxation. It is to be hoped that the acquisition of this valuable gift will not be accompanied by the same official jobbery that clouds the John G. Johnson bequest.

Although scant notice of the current Fellowship Exhibition at the Art Alliance was given by the local press, the attendance and sales are both encouraging. "Spring Sunshine," by S. Gertrude Schell; "Little House, Happy Valley," by Geo. W. Sotter; "Anna-Jane," by Catherine Grant; "Old Apple Tree," by Carl Lawless; "Twilight, Lincoln Square," by Ruth A. Anderson, and "A Morning Walk," by Nancy M. Ferguson, have been sold. The Fellowship gold medal was awarded to Henry Ashbury Rand for his "House, Late Afternoon."

At the Rosenbach Galleries there is current a one-man show of 16 paintings of Canton, Hong Kong and Peking by Frederic C. Bartlett. They have unusual charm and novelty of subject and seem to open up a new field for the painter, who has exhausted the resources of Provincetown and the Maine coast. Such works as the "Jade Pagoda" and the "Marble Barge" are an absolutely unique form of art.

The fourth of a series of bright little exhibitions arranged by Miss Alice Ewing at Newman's Art Gallery is on to Mar. 30. The late Thos. Eakins' full length "Portrait of an Architect" is perhaps the most remarkable canvas in the group and next in interest is Eugene Speicher's "Portrait of Judge Biddle" lent by Mr. Edward W. Biddle; Mary Cassatt is represented by "The Mother's Kiss," a representative piece. Alice Mumford Culin shows a beautifully toned figure subject "The Snack," George Bellows has two landscapes, "Monhegan Harbor" and "Freeman Young's House," William J. Glackens several oils, and there is a capital bronze portrait bust of Child Hassam by Charles Grafly.

Of interest in local art circles is the recent election of Mr. John F. Braun to the presidency of the Art Alliance, in succession to Dr. George Woodward.

Under the auspices of the Committee of Watercolor, Drawing and Illustration of the Art Alliance there is on to Mar. 28 in the West Gallery an exhibition of the works of Blanche Dillaye, Vice-President Phila. Watercolor Club. The fourth annual exhibition of the club will be held in the same gallery, March 30 to April 18.

The Plastic Club has on its annual color exhibition of oils, watercolors, pastels, sculpture, illustration and miniatures. The Sketch Club is holding its exhibition of small oil sketches by Phila. artists. A special exhibition of works by Howard A. Patterson, a member of the Fellowship, is on at 1834 Arch St. to March 27.

Eugene Castello.

Coming Sales

Not since the Brayton Ives sale has there been such an interesting offering of modern etchings as that of the collection of Herschel V. Jones of Minneapolis, to be sold at the Anderson Galleries on Mon. and Tues. eve., Mar. 21-22, next. There are 272 prints in the finest possible state, and these include 3 Zorns, believed to be the most important collection ever sold at auction in America, and offered at the first auction of Zorns in America since the artist's death. The three outstanding Zorn prints are "Zorn and His Wife," inscribed to Fitz Roy Carrington from the artist; "En Omnibus," first state, the only copy in existence, and so inscribed by Zorn, and a magnificent impression on Japan paper of "The Toast." There are three Whistlers, all unusual and valuable prints; a lovely impression on Japan paper of his dry point "Weary"; "Nocturne Palaces," and the well-known Halsey copy of "The Limeburner." Mr. Jones has a very nearly complete collection of the etchings of James McBey, 36 prints by Legros, 65 by Lepere, and examples of many other etchers.

Coming Lawrence Sale

For several years the quaint Chestnut St. shop and roofed-in courtyard of Amos A. Lawrence in Boston has been a well known place of pilgrimage to all collectors of rare old furniture, porcelains, textiles and bibelots. The news, therefore, that Mr. Lawrence, intending to travel, has decided to close 85 Chestnut St., and dispose at the American Art Galleries of its entire contents, has caused no little stir. As a former architect and collector, Mr. Lawrence's discernment renders his treasures peculiarly interesting to people of good taste.

The Lawrence collection consists of oaken, walnut and mahogany furniture of the XVI, XVII and XVIII C., from Spain, Italy, France and England, some of it elaborately carved, some inlaid, and some upholstered in needlework. The textiles, many of which come from Italy, include brocades, damasks and embroideries, as well as tapestries from Flanders and a series of hooked rugs, worked in the last century in New England.

The clou, however, of the collection is the Chinese Lowestoft porcelain, which especially appeals to Americans owing to its decorative quality and historic interest. Mr. Lawrence has long been known as one of the chief experts in this country in this ware. Of the many notable pieces that passed through his hands he added the finest and rarest to his own collection.

The sales will occur on the afternoons of March 29, 30 and 31 and April 1 and 2.

Dr. Rosenbach at Sotheby's

The sale of old books from the famous Britwell Court Library at Sotheby's, London, Mar. 10, brought a total of 26,211 pounds. Dr. Rosenbach, an American, was the chief purchaser. The highest price was 1,080 pounds for "Everyman," printed at St. Paul's Churchyard in 1530, and believed to be the only copy known.

For Thomas Church-Yard's "A Mirror for a Man, Wherein He Shall See the Miserable State of the World," printed at the beginning of the XVI C., 890 pounds was obtained. It is believed to be the only copy known. The unique "History of Jacob and His Twelve Sons," printed in 1570, realized 750 pounds.

Davidson Gallerie, Leipzig

At the second part of the famous Davidson sale of etchings and engravings by E. G. Borner in Leipzig, in five days, 2,197 prints were disposed of. In attendance, among others, were a representative of Colnaghi, Obach & Co., a dealer from Amsterdam and a Director of the Print Museum in Copenhagen. The prices did not fluctuate, especially for primitives and German wood engravings of the XVI C. The center of attraction was the great number of prints by Adrian van Ostade. Names and prices of a few of the most valuable prints are:

	Marks
Claude Lorrain:	
Cowherd	7,900
Hendrik Golzius:	
Self-portrait	6,700
Augustin Hirschvogel:	
Landscape with Stone Bridge	9,800
Landscape with Fortified Castle	19,200
H. S. Lautensack:	
Karl of Austria	8,300
Landscape with Church	7,600
Large Landscape with Wagon	8,000
Lucas van Leyden:	
Abraham and the Angel	8,500
Samson and Dalila	19,500
The Holy Georg	11,100
Musician	10,200
Andrea Mantegna:	
Christ in Hell	13,200
The Raised Men between Andreas and Longinus	43,000
Ludovico Gonzago and His Wife	9,500
Israel van Mecken:	
Annunciation	10,500
Death of Mary	21,000
Death of Lucretia	9,200
Lute Player	14,000
Adrian van Ostade:	
Barn	10,200
Angler	10,400
Spinner	12,500
The Family	10,500
Feast in the Hut	17,200
Feast Under the Tree	18,500
Dance in the Inn	12,500
Breakfast	24,500
Mark Anton Raimondi:	
Dido	10,000
Triumph of Marcus Aurelius	7,200
Women Watering the Plant	25,000
Guitar Player	9,000

Another auction followed this, in which a collection of Dürer's prints attracted attention. Especially high prices were paid for wood engravings of Baldung and Schaufelin. The most important numbers were:

	Marks
Baldung Grien:	
Adam and Eve	15,000
Weeping For Christ	20,000
Dürer:	
Birth of Christ	31,000
The Passion	42,000
Prodigal Son	41,000
Madonna on the Crescent	12,000
Madonna on the Green Bank	14,500
Madonna Crowned by an Angel	11,000
Madonna With the Monkey	45,000
Holy Family With the Locust	14,000
The Holy Hubertus	12,500
Jealousy	41,000
Melancholy	62,000
Wife of the Doctor	25,000
The Big Fortuna	10,500
The Walk	20,000
Knight, Death and Devil	33,000
Crest With the Cock	13,000
The Small Passion	37,000
The Apocalypse	26,000
Life of Mary	36,000
Madonna With Many Angels	18,500
The Little Tomb	26,000
The Landscape With Obelisk	14,500
Schongauer:	
Annunciation	17,000
Torture of Christ	11,500
Bearing of the Cross (large size)	14,500

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